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Trumpet	1				





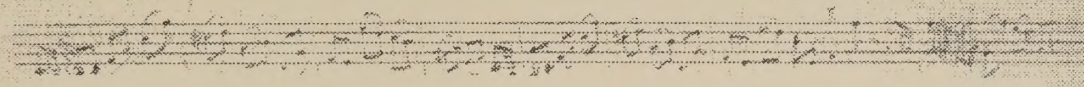
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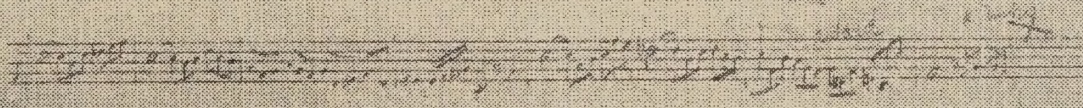
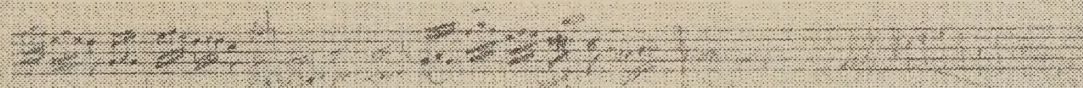


ЭМИЛЬ ТРОНЬЕ  
ПРИВЕТ  
САНКТ-ПЕТЕРБУРГУ!

*Фантазия  
для трубы и фортепиано*

E. TROGNÉE  
SALUT  
À ST. PETERSBOURG!

*Fantasy  
for trumpet and piano*



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с. 1  
MUSIC



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2004

Концертная фантазия "Привет Санкт-Петербургу!" Эмиля Тронье (1868—1942) в России издается впервые. Эта публикация, приуроченная к 300-летию Санкт-Петербурга, помимо основной своей цели, предназначена вызвать широкий и живой интерес к истории города на Неве, и прежде всего к музыкантам, составляющим его славу и гордость. К таковым бесспорно относится и Эмиль Тронье — один из самых ярких и самобытных трубачей, творивших в нашем городе.

Бельгиец по происхождению, воспитанник Брюссельской консерватории Э. Тронье поступил в оркестр Мариинского театра в 1902 году, выиграв представительный конкурс, объявленный по всей Европе. Так Петербург приобрел музыканта высочайшего класса, который сразу украсил прославленный оркестр. Можно сказать, появление Тронье в Петербурге произвело фурор, — настолько ярким было его дарование.

Как для трубача для него не существовало трудностей ни в чем: он одинаково поражал слушателей как красотой и мощью звучания, так и филигранной техникой.

По воспоминаниям известного дирижера К. И. Элиасберга, Тронье был лучшим исполнителем партии трубы в операх Вагнера, одним из немногих, кто обладал безупречной атакой при исполнении увертюры к опере "Риенци". Слава его как специалиста по вагнеровским операм сопоставима с европейской славой великого русского трубача М. И. Табакова (с ним Тронье, кстати, был связан дружескими узами) — солиста Большого театра в Москве, который специально приглашался в Байрейт (Германия) для участия в традиционном вагнеровском фестивале.

Стать таковым Эмилю Тронье было суждено самой природой. Почти двухметрового роста, могучий и крепкий человек, он обладал феноменальным по широте дыханием, что позволяло ему в кульминационных моментах сохранять интонационную чистоту и левучесть звучания инструмента, как бы парящего над оркестром.

Однако Тронье не ограничивался только службой оркестрового музыканта. Масштабы этого музыкального таланта требовали более широких и разнообразных форм его применения.

Вслед за своими великими предшественниками Ж. Б. Арбаном, В. Вурмом и другими Тронье активно вел сольную исполнительскую деятельность.

Музыкальная жизнь Петербурга конца XIX — начала XX столетия изобиловала концертами духовых оркестров, исполнявших как классическую, так и популярную музыку. Естественно, это особенно активизировалось в летнее время, в том числе и в пригородах, когда соскучившиеся по теплу и солнцу горожане заполняли сады и парки.

Жанр так называемого "садово-паркового" музицирования предполагал и соответствующий репертуар, основу которого составляли марши, вальсы, польки, а также пьесы бравурного характера с большим количеством каденций и вариаций, в расчете на демонстрацию виртуозных возможностей солиста.

Безупречно владея и корнетом и трубой, обладая природным артистизмом, Тронье неизменно имел огромный успех у публики, тем более что в этих концертах он преимущественно исполнял свои собственные сочинения либо свои же обработки популярных мелодий.

Концертная фантазия "Привет Санкт-Петербургу!" является одним из лучших произведений Э. Тронье, написанных в этом жанре. При кажущейся предсказуемости развития (особенно на современный взгляд) текста пьесы она достаточно трудна для успешного исполнения. При работе над ней трубач должен выбрать правильные штрихи, темп и звучность, обладать достаточной технической свободой и, конечно, проявить хороший вкус, особенно при исполнении каденций.

Концертная фантазия "Привет Санкт-Петербургу!" может быть рекомендована учащимся музыкальных училищ, студентам консерваторий, концертным исполнителям.

Надеясь на возрождение традиций концертов духовых оркестров и солистов, издатель вправе рассчитывать на то, чтобы в афишах вновь появилось сочинение великого трубача Эмиля Тронье и, конечно, исполнители, достойные великого музыкального прошлого и настоящего города на Неве.

*Борис Табуреткин*

The concert fantasy "Salut à St Petersburg" by Émile Trognee (1868—1942) is published in Russia for the first time. This publication is timed to coincide with the St Petersburg tercentenary. Meanwhile this composition is intended to arouse interest to the history of the city on the Neva banks, its glorious honoured musicians.

Émile Trognee was one of such remarkable original trumpeters, who devoted all his life to St Petersburg.

Émile Trognee was born in Belgium. He studied in the Brussels Conservatoire. That was in 1902, when the international competition was announced all over Europe by the Mariinsky Theatre. Trognee was engaged by the theatre orchestra, having won the competition. Thus it happened, that the Petersburg orchestra invited the musician of high class, who "hit all the spots", having become the "feather" of the Petersburgian orchestra.

He seemed to be the trumpeter, who was "wise at all the times". The listeners were stricken by his meticulous technique and strong euphonious sound.

Nature itself endowed Trognee with physical abilities. He was two metres high. His brawny strong build made for the capacious long respiration, that gave his instrument the songful and serene sound, hovering above the orchestra.

Karl Ilyich Eliasberg remembered Trognee to have performed excellently the trumpet parts in Wagner's operas. His irreproachable *attaca* in the "Rienzi" impressed all the musicians. Trognee's reputation for Wagner's operas expert may be compared only with the European recognition of the great Russian trumpeter M. I. Tabakov the soloist of the Moscow Bolshoy Theatre (Trognee was his friend). Tabakov was invited to Bayreuth (Germany) for taking part in the traditional Wagner's festival.

However, Trognee did not confine his activity to the orchestral one. His great musical talent required voluminous spheres to be burst out. Thus he held on the solo concert activity so as his predecessors J. B. Arban, W. Wurm etc.

The concert life of Trognee abounded in the wind orchestras' concerts at the end of the 19th, the beginning of the 20th centuries. Plenty of classical and popular music resounded along the parks and gardens during the summertime.

The genre of so-called "garden and park" music-making pointed to the special repertoire, including marches, waltzes, polkas, so as the bravura pieces full of cadences and variations for to demonstrate any soloist's abilities.

Trognee was of a great and constant success. He performed both his own compositions and arrangements.

The concert fantasy "Salut à St Petersburg" is considered to be one of the best works by Trognee. Though its development is rather predictable and simple (especially for the modern thinking), it's quite difficult for good execution. The trumpeter should choose correct strokes, tempo and sound. The skills of virtuoso should be verified by personal taste, in particular during the cadences.

The concert fantasy "Salut à St Petersburg" may be recommended for the students of conservatoires, colleges and just trumpeters.

Nowadays the traditions of wind orchestras are being revived again. Therefore the composition by the distinguished trumpeter Émile Trognee is going to sign the kind of renaissance for the city's on the Neva music wind culture.

*Boris Taburetkin*

(translated by Asya Ardova)

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# "ПРИВЕТ САНКТ-ПЕТЕРБУРГУ!" "SALUT À ST. PETERSBOURG!"

ФАНТАЗИЯ ДЛЯ ТРУБЫ И ФОРТЕПИАНО

FANTASY FOR TRUMPET AND PIANO

Э. ТРОНЬЕ  
E. TROGNÉE  
(1868—1942)

**Allegro moderato**

Piano

*ff*

Solo

*recit.*

*ad lib.*

**a tempo**

*f*

*rit.*

**a tempo**

*f*

*mf*

*ad lib.* *rall.*

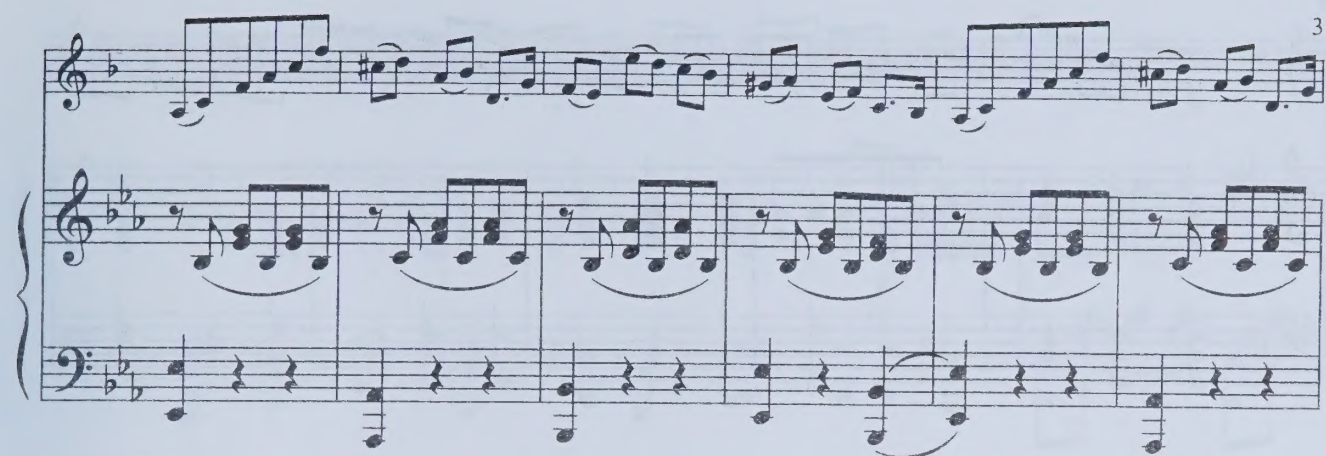
*p*

**Moderato**

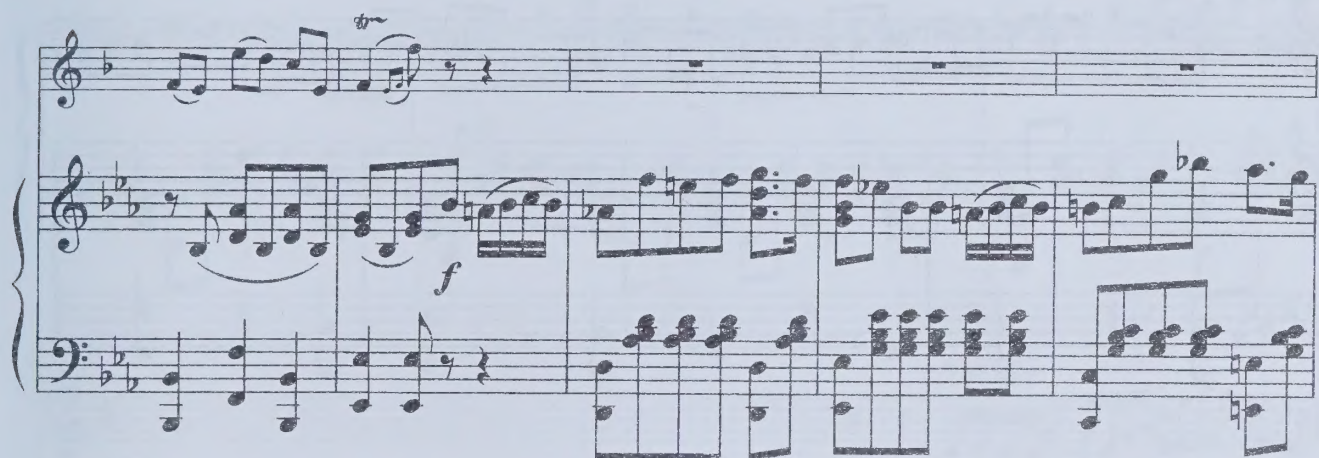
*p*

*tr* **più mosso**

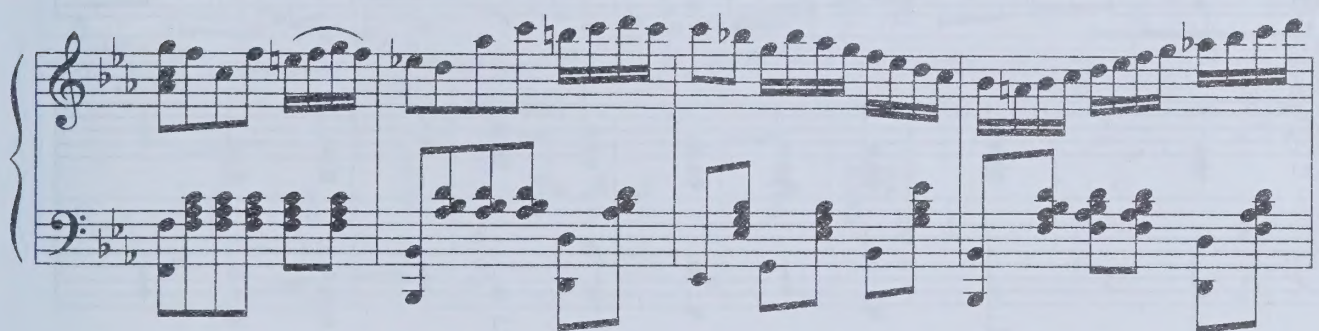
**rit.** **a tempo**



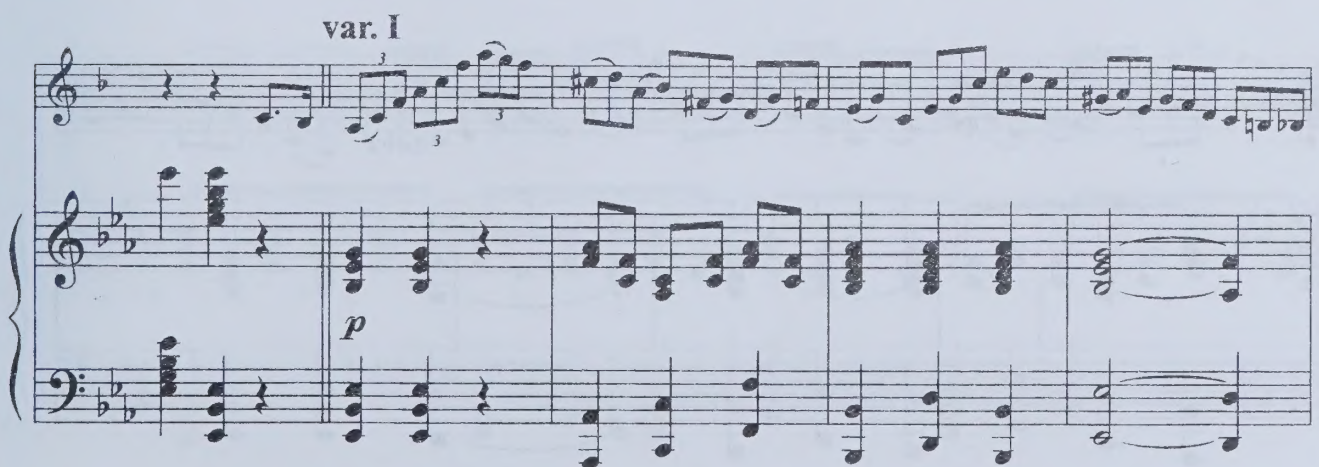
The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring eighth and sixteenth notes with various accidentals. The middle and bottom staves are grouped by a brace, representing a piano accompaniment. The middle staff has a treble clef and contains chords and moving lines, while the bottom staff has a bass clef and provides a harmonic foundation with sustained notes and some movement.



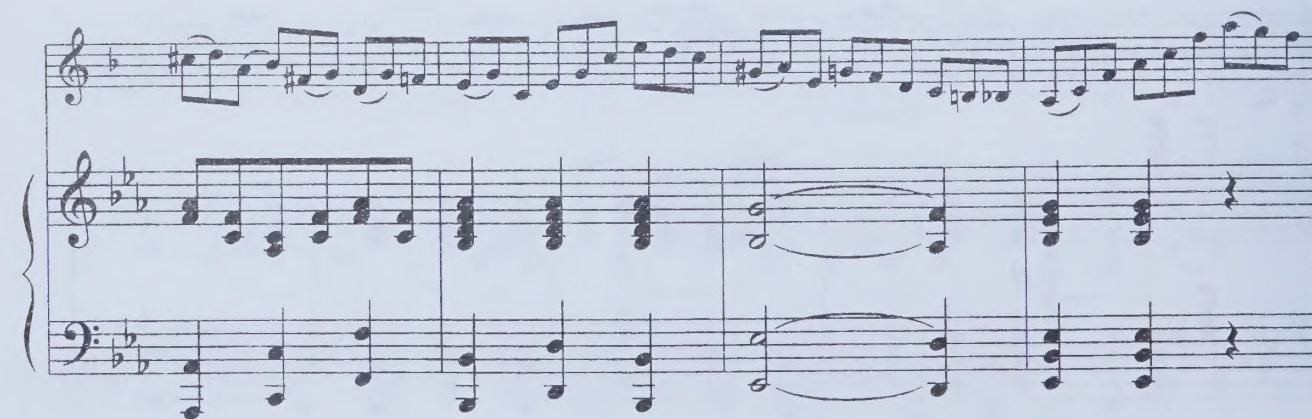
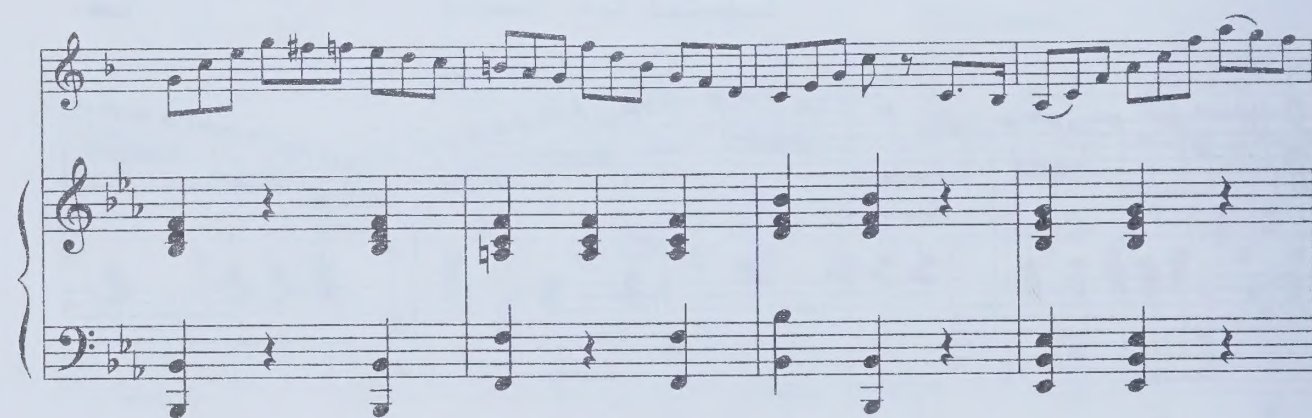
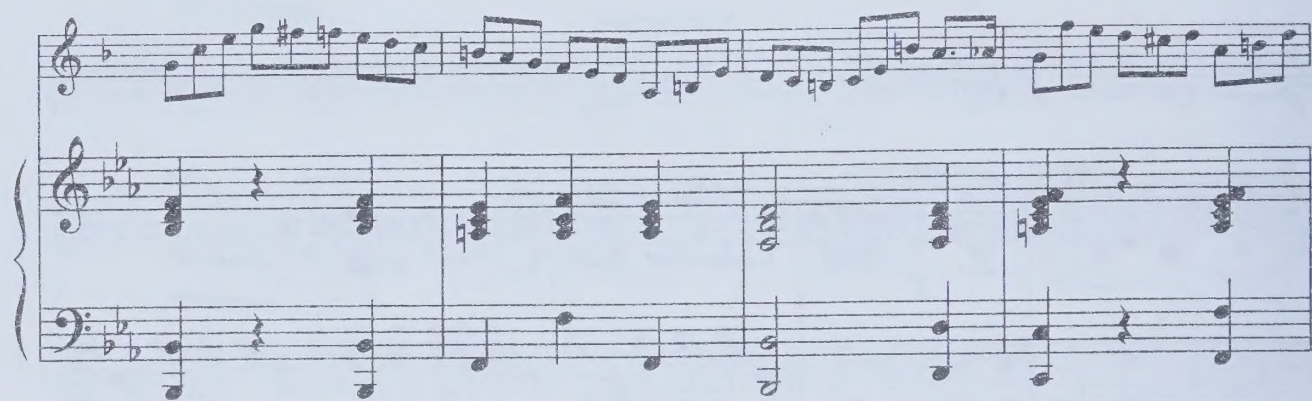
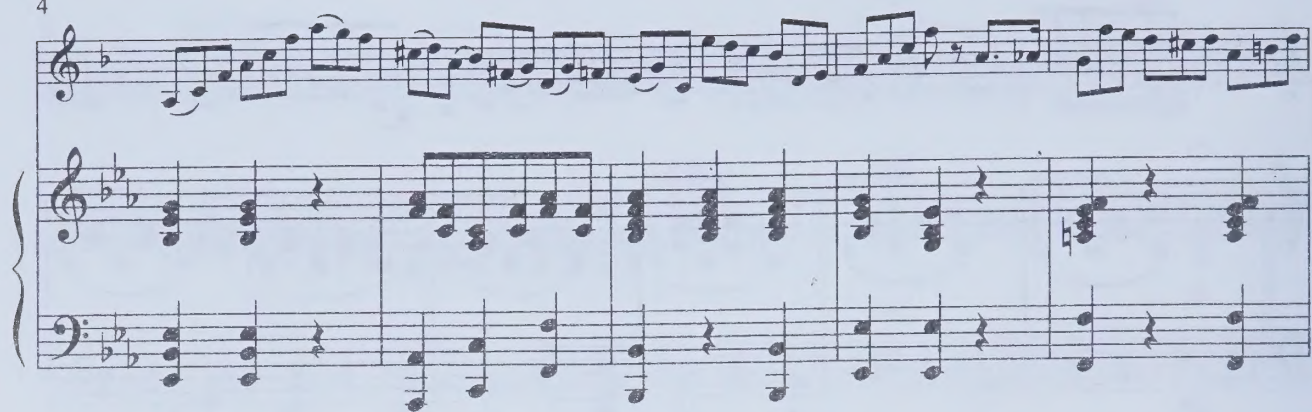
The second system continues the musical piece. The top staff has a melodic line that includes a trill-like ornament. The piano accompaniment in the lower staves becomes more active, with the middle staff showing a forte (*f*) dynamic and the bottom staff featuring dense chordal textures and moving bass lines.



The third system features a more complex piano accompaniment. The middle staff has a treble clef and contains rapid sixteenth-note passages. The bottom staff, in bass clef, also features dense chordal textures and moving lines, supporting the melodic material in the upper staves.

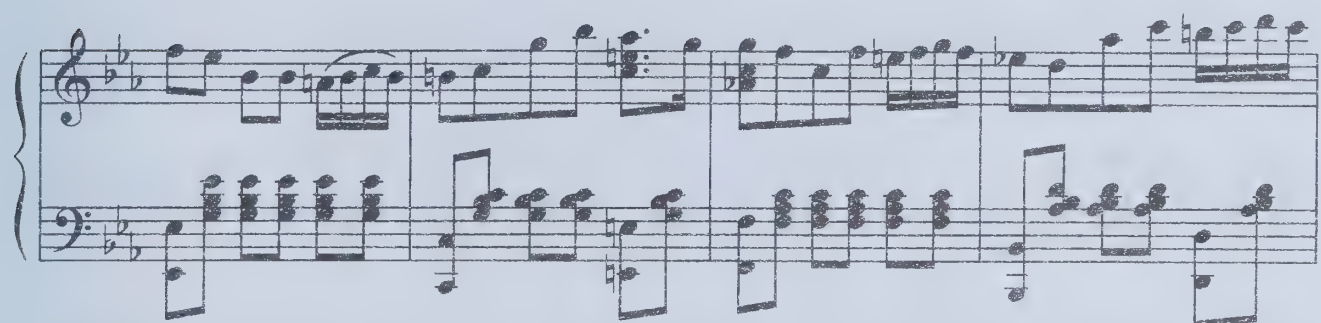


The fourth system is labeled "var. I" above the first staff. It begins with a double bar line. The top staff contains a melodic line with triplets. The piano accompaniment in the lower staves starts with a piano (*p*) dynamic, featuring sustained chords in the middle staff and a more active bass line in the bottom staff.






The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring eighth and sixteenth notes with various accidentals. The bottom two staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part includes chords and moving lines in both hands. A dynamic marking of *f* (forte) is placed above the piano staff.



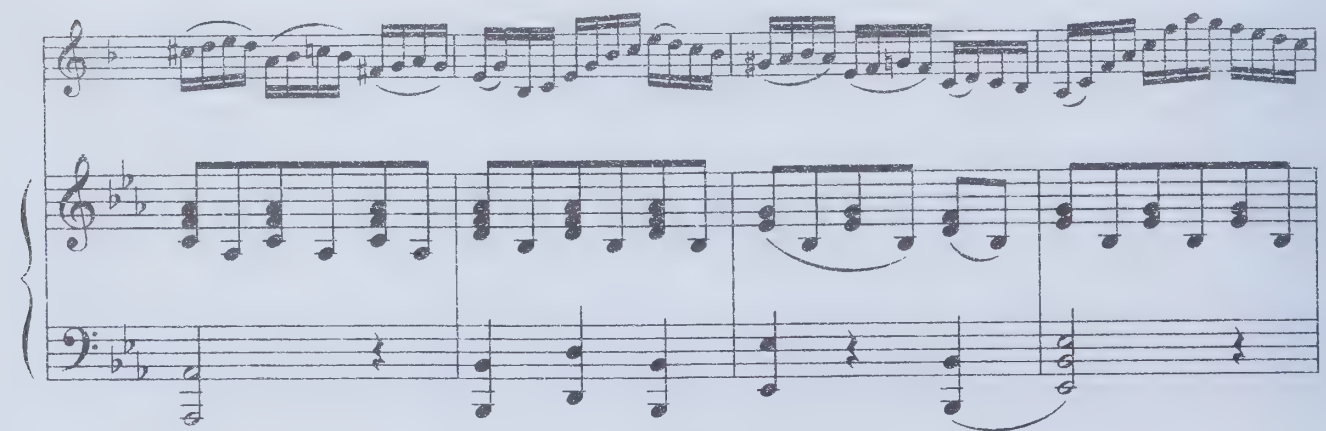
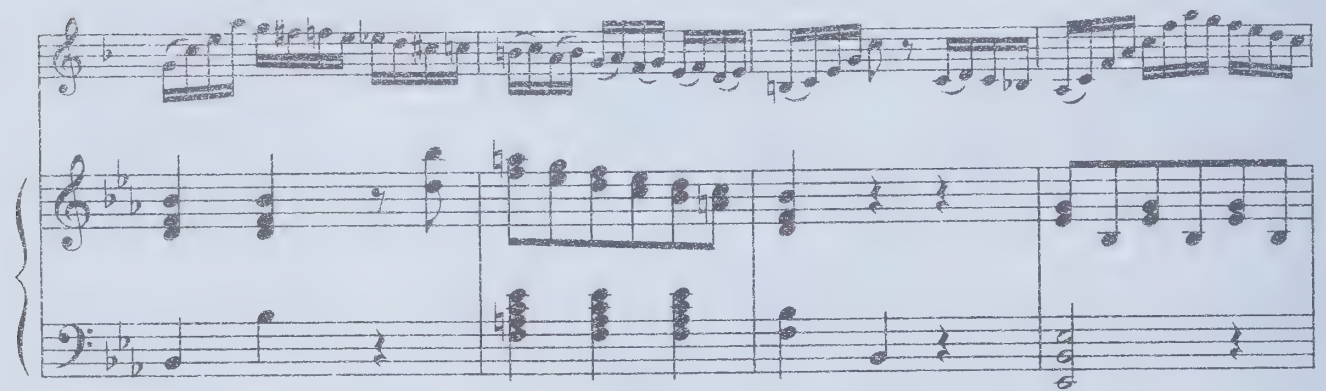
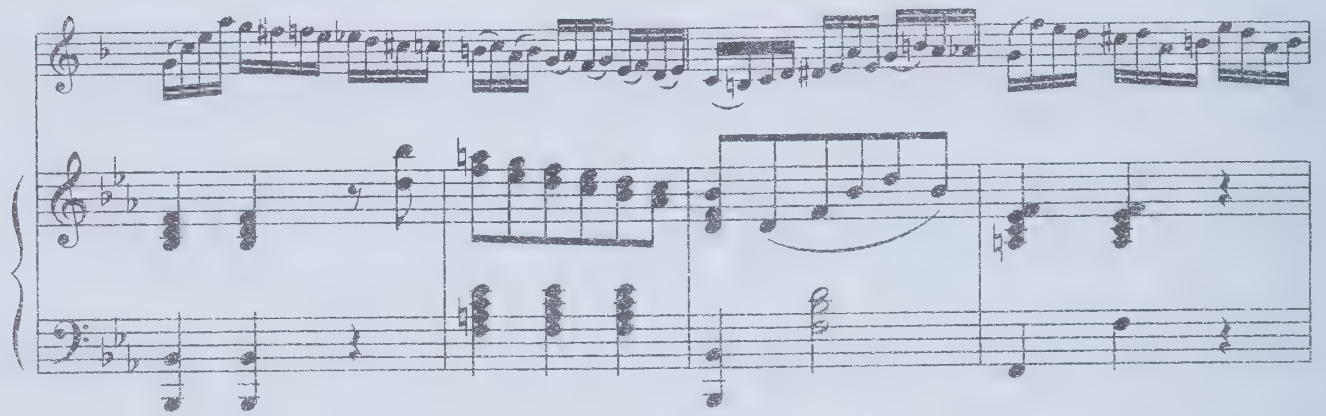
The second system continues the musical piece. It features similar notation to the first system, with a single melodic line on top and a grand staff for piano accompaniment. The piano part is more active, with many chords and moving lines. The melodic line also continues with eighth and sixteenth notes.



The third system is labeled "var. II" (second variation) above the top staff. It begins with a rest in the top staff, followed by a melodic entry. The piano accompaniment continues with chords and moving lines. The notation includes various accidentals and note values.



The fourth system continues the musical piece. It features similar notation to the previous systems, with a single melodic line on top and a grand staff for piano accompaniment. The piano part includes chords and moving lines. The melodic line continues with eighth and sixteenth notes.



First system (measures 1-4): Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in the treble.

Second system (measures 5-8): Treble clef continues the melodic line. Bass clef accompaniment remains steady. A *rit.* (ritardando) marking appears at the end of the system.

Third system (measures 9-12): Treble clef features a more complex melodic line with slurs and accents. Bass clef accompaniment continues. A forte (*f*) dynamic marking is present in the bass.

**Andantino**

Fourth system (measures 13-16): Treble clef has a melodic line starting with a piano (*p*) dynamic and marked *espressivo*. Bass clef has a steady eighth-note accompaniment, also starting with a piano (*p*) dynamic. The time signature changes to 12/8.

rit. *più mosso*  
*mf*

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the top staff features eighth and sixteenth notes. The grand staff accompaniment includes chords and single notes.

Second system of musical notation. It follows the same three-staff layout. The top staff includes the instruction *cresc.* (crescendo). The musical notation continues with various note values and rests.

Third system of musical notation. It includes the instruction *ossia* above the top staff, indicating an alternative melodic line. The notation shows a change in the melodic path while the accompaniment remains.

Fourth system of musical notation. This system continues the melodic and harmonic development with various note values and rests across the three staves.

*ossia 1*

Musical notation for *ossia 1*, showing a sequence of notes in the treble staff.

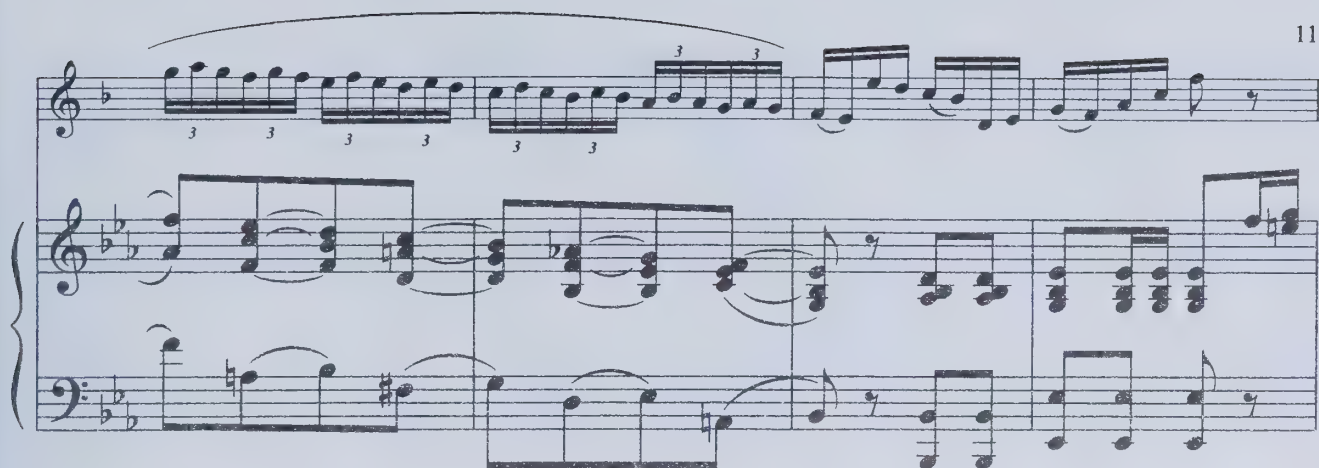
*ossia 2*

Musical notation for *ossia 2*, showing a sequence of notes in the treble staff. Below the notes are the numbers 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, indicating triplet groupings.

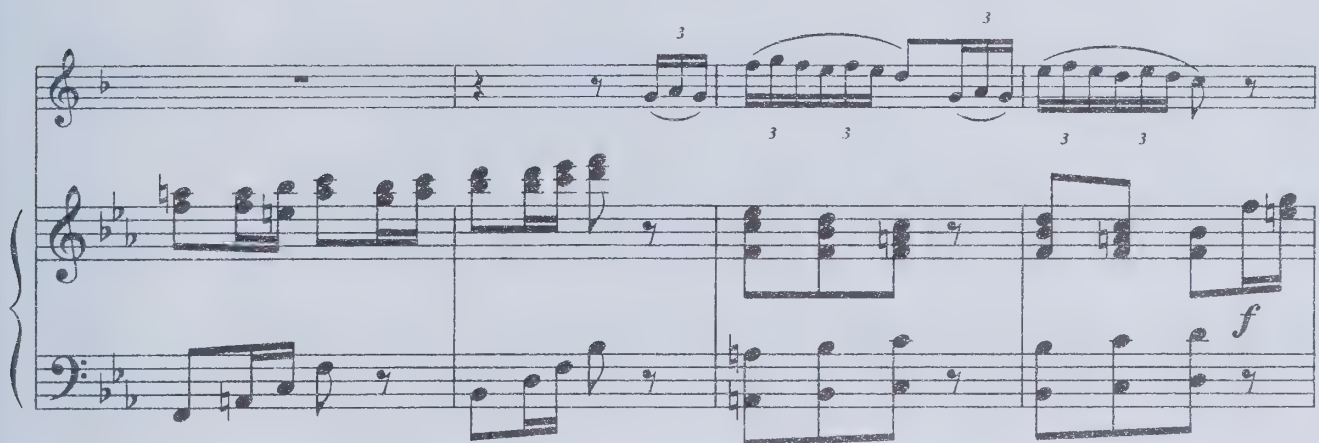
Final musical notation at the bottom right of the page, showing a continuation of the melodic and harmonic lines across two staves.

## Allegretto

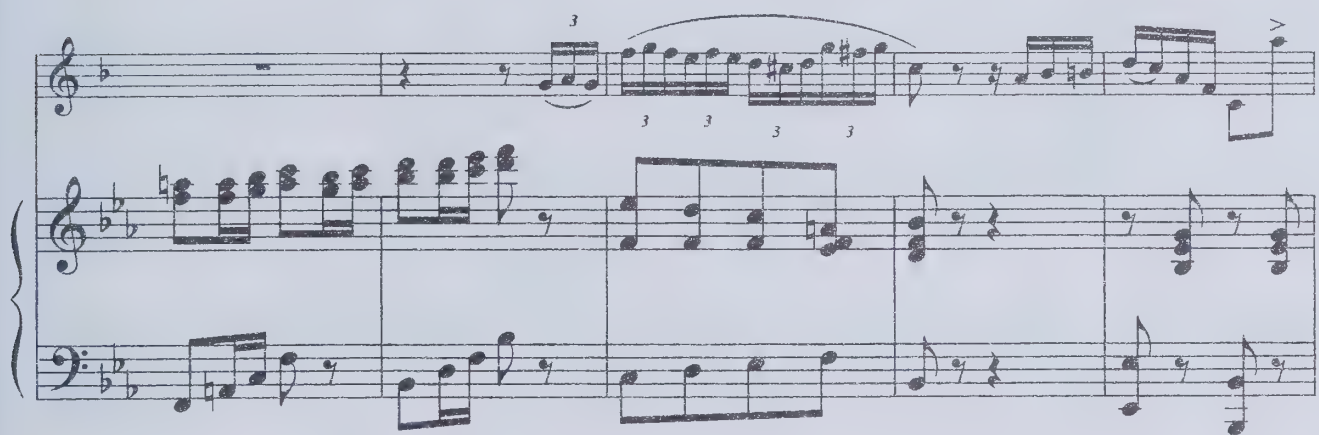
This musical score is for a piece titled "Allegretto" on page 10. It is written for a piano and features a single melodic line in the right hand and a supporting accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into six systems. The first system begins with a treble clef and a key signature change to two flats. The second system includes dynamic markings of *mf* and *f*. The third system includes a *p* marking and features numerous triplet markings in the right hand. The fourth system continues the triplet patterns. The fifth system includes a *f* marking and triplet markings. The sixth system concludes the piece with a final triplet in the right hand. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.



The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of two flats (B-flat and E-flat). It contains a continuous eighth-note triplet pattern, with some notes beamed together in groups of three. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff is a treble clef, and the bottom staff is a bass clef. Both contain chords and moving lines, with some notes beamed together.



The second system of musical notation consists of three staves. The top staff continues the eighth-note triplet pattern from the first system. The middle and bottom staves continue the piano accompaniment, with some notes beamed together. A dynamic marking 'f' (forte) is present in the bottom staff.



The third system of musical notation consists of three staves. The top staff continues the eighth-note triplet pattern. The middle and bottom staves continue the piano accompaniment, with some notes beamed together.



The fourth system of musical notation consists of three staves. The top staff continues the eighth-note triplet pattern. The middle and bottom staves continue the piano accompaniment, with some notes beamed together.

This musical score page contains measures 12 through 15 of a piece in B-flat major. The notation is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs). Measure 12 features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the bass. Measure 13 continues the vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the bass. Measure 14 shows a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the bass. Measure 15 begins with a vocal line and a piano accompaniment with a triplet of eighth notes in the bass. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f* and *cresc.*.

12

*cresc.* *f*

*f*

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Bb Trumpet



"ПРИВЕТ САНКТ-ПЕТЕРБУРГУ!" "SALUT À ST.PETERSBOURG!"

ФАНТАЗИЯ ДЛЯ ТРУБЫ И ФОРТЕПИАНО

FANTASY FOR TRUMPET AND PIANO

Э. ТРОНЬЕ  
E. TROGNÉE  
(1868—1942)

**Allegro moderato**

9

**Solo**

*recit.*

*ossia 1*

**a tempo**

*rit.*

**a tempo**

**f**

*ad lib. stacc.*

*rall.*

**Moderato**

**p**

**più mosso**

*rit.*

**a tempo**

*tr*

7

## var. I

var. I

## var. II

var. II

Trumpet in B $\flat$

Andantino

14

Andantino

espressivo

4

rit.

più mosso

cresc.

ossia 1

ossia 2

Allegretto

7

Trumpet in B $\flat$ 

mf

cresc. ----- f

The musical score is written for a Trumpet in B $\flat$  on a single staff. It consists of 10 measures. The key signature has one flat (B $\flat$ ). The first measure starts with a mezzo-forte (mf) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many of these notes are grouped into triplets, indicated by a '3' below the notes. There are also some measures with rests. The piece concludes with a crescendo leading to a forte (f) dynamic.







